

4-3-1981

Montana Kaimin, April 3, 1981

Associated Students of the University of Montana

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THIS KIND OF MUD WON'T be found in the Harry Adams Fieldhouse tomorrow and Sunday, but the action will be similar as the best of the Big Sky Region's cowboys and cowgirls let 'er buck in National Intercollegiate Rodeo Association performances. See related story on today's sports page.

U-system budget intact, but 'run on the budget' feared

By CATHY KRADOLFER
Montana Kaimin Legislative Reporter

HELENA — After two days of rampant rumors and several attempts to make cuts, the Montana University System budget remains in tact.

The Senate Finance and Claims Committee yesterday gave final approval to the state's spending bill for 1981-83, which includes \$220 million for the university system.

But even before the Senate

committee finished debating the bill, university officials and legislators were discussing a possible "run on the budget" when it reaches the Senate floor sometime next week.

Sen. Harold Dover, R-Lewistown, said he will try to drum up support in the Senate for two amendments he sponsored and the committee defeated. One would decrease university funding as enrollment decreases; the other would retain the practice of paying summer school faculty at

two-thirds salary. The proposed budget would pay them at full salary in recognition of the longer hours of summer school classes.

Members of the Joint Appropriations Subcommittee on Education, which spent the first 45 days of the session putting together the budget, said they will fight any attempts to make across-the-board cuts, and will insist that specific programs be cut instead.

Cont. on p. 6

Toole criticizes GOP

By TIM ROGERS
Montana Kaimin Reporter

Republican legislators have angered the people of Montana with their attacks on initiatives 84 and 85, K. Ross Toole, professor of history at the University of Montana, said yesterday.

Because of this, they could be in danger of losing their jobs in the next election, Toole said.

Toole, who has been commuting between Missoula and Helena since the legislative session started on Jan. 5, said that the Republicans have "opened the door for the Democrats in 1982" with their "hostility towards the initiative process."

Initiative 84 is the nuclear waste ban approved by the people of Montana last November. The state House of Representatives repealed the law, but the Senate recently voted to send the law back to the voters. Both houses must now come to a

compromise concerning the law.

Initiative 85 is the lobbyist disclosure initiative. The Montana Supreme Court is now deciding whether the initiative is constitutional.

Toole said that comments made by some legislators during floor discussions of the two bills were insulting to the voters of Montana. He also said that sending the nuclear waste-ban bill back to the voters is like telling them, "Since you didn't know what you were doing the first time, we'll give you another chance at it."

Initiatives 84 and 85 "frightened the living daylights out of the big businessmen in Montana," Toole said. They spent a lot of money—\$700,000 on I-84 alone—to fight the two initiatives, and have spent a lot more lobbying against them during the session, he said.

Toole named several groups lobbying against the initiative. The Montana Coal Association and the Montana Mining

Association which, along with 13 other companies, make up the Western Environmental Trade Association.

While in Helena, Toole began researching and writing his fourth book about the energy-rich mountain states for Atlantic Little Brown Publishing Co.

His first two books, "Montana: An Uncommon Land" and "Twentieth Century Montana: A State of Extremes," are used in his Montana history class. He has recently written another book called "The Rape of the Great Plains."

He is teaching both his Montana history class and a seminar class in American history for graduate students this quarter. The Montana history class has about 1,000 students. According to Toole, a class of that size presents a problem at test time.

Even the help of TAs (teaching assistants) isn't enough when there are over 900 tests to correct," Toole said.

montana kaimin

Friday, April 3, 1981 Missoula, Mont. Vol. 83, No. 76

Judge speaks out on death penalty

By DOUG O'HARRA
Montana Kaimin Reporter

When asked why the United States, France and Spain were the only Western countries that have capital punishment during peace time, Judge Nat Allen of Musselshell County answered: "What are we going to do with these animals? These men are animals, not human beings."

Allen, with five other people, including John Maynard, Montana deputy attorney general,

spoke to about 50 people last night at the University of Montana School of Law on the effectiveness of capital punishment. Allen, who in 1975 presided over the trial of Bernard James Fitzpatrick who was sentenced to death for the murder of a Safeway Store, Inc. employee, said he has "never had any regrets" about sentencing a man to death.

John Forsyth, Rosebud County attorney, said that the death

Cont. on p. 6

Price reduced on phone directories

By DOUG O'HARRA
Montana Kaimin Reporter

Because of poor sales, the price of the 1980-81 University of Montana phone directories will be reduced from \$1.50 to 75 cents today, according to Deanna Sheriff, director of UM University Publications and Media Relations.

Bryan Thornton, manager of the Associated Students' Store, said yesterday that the directories had been selling "very, very, very slowly." The store still has about 3,600 of the directories, he said, but added that he was not sure exactly how many the store had sold.

Bill Brown, publications editor for UM, said yesterday that only about 1,500 of the directories were sold. When the exact sales figures were last compiled February 5, only about 1,300 were sold, and only 375 of those sold were through the bookstore, he said. The rest of the sales were to faculty and staff, and to downtown book stores.

Last fall, UM Publications and Media Relations had about 6,000 directories printed at a cost of about \$5,000. Brown said in January that at least 3,500 of the directories would have to be sold to break even. Sheriff said yesterday that media relations was

definitely "looking at a loss," but said she didn't know exactly how much it would be.

"Insufficient advertising" and the \$1.50 price are the reasons for the poor sales, Thornton said. Because the directories were free last year, Brown added, students are probably unwilling to pay for them this year. The directories were distributed free last year because a private firm that printed them had sold advertising to cover costs. The firm was not interested in printing the directories this year, Brown said, because it did not make enough of a profit.

Thornton said that reducing the price this year could result in poor sales again next year. But Sheriff disagreed, saying that since the directories are good only until the end of the summer, it was just like selling outdated calendars at a reduced price.

Brown said that next year media relations will try to have the directories subsidized, as they were last year. He said that Hart Enterprises Inc. of San Diego, Calif., has expressed interest in doing next year's directories, but no decision has been made yet. Brown said that media relations would probably decide what to do about next year's directories by the end of the month.

MontPIRG past is key to future

In these times of apathy and moderation, student activism may be returning to the University of Montana. The Montana Public Interest Research Group (MontPIRG) is attempting a comeback.

MontPIRG, which will concern itself with research and resolution of social issues, is ideal in its precepts and theories. But it is hoped they have learned from the past and can avoid pitfalls in the future.

In 1976, MontPIRG was dissolved because of inadequate funds donated by students. This time around funding again will be optional, but a positive approach to collection is being proposed. By paying fees, students will automatically donate \$2 to the MontPIRG fund. If a student objects to this use of his money, it will be refunded to the student during the second or third week of the quarter. MontPIRG also will garner funds unwittingly from students who don't care either way, or feel it isn't worth the effort to collect only two bucks.

MontPIRG says that it will be democratically maintained because any two consecutive quarters where 50 percent or more of the student body collects refunds, the group will be removed from the fee statement.

Another past problem for MontPIRG was the accusation that it was too closely tied to the Student Action Center. It has been suggested that one or the other would adequately represent student views. Because MontPIRG will not be affiliated with state government, as SAC technically is, it will be exempt from constraints imposed on other university organizations. It can become involved in political activities and university disputes.

SAC has a responsibility to be particularly cautious in the ways in which it spends its ASUM-granted funds. MontPIRG has more freedom. But in that freedom, MontPIRG can be more readily censored by university students.

MontPIRG plans to hold a general student election, like that for ASUM offices, to allow students the opportunity to select a board of directors that will have the ultimate decision over fund disbursement. With regular student assemblies, students can make known to the board the issues of greatest concern.

The whole program sounds like a godsend, not only for UM students, but also for anyone who cares about Missoula and Montana. No matter how tempting though, good judgment should be exercised in the MontPIRG resurgence.

It is important that MontPIRG remain the independent, student-dedicated group it promises to be. A cross-over of SAC interests and people is inevitable. That's not bad. But it will be if MontPIRG begins to represent views not sanctioned by all the active students.

The biggest responsibility does not lie with MontPIRG however, it lies with UM students. Exercise your rights. If you don't like what MontPIRG proposes or how it performs, let its members know by attending the meetings or withdrawing your \$2. Keep track of how it is spending your money and how it is representing your views.

MontPIRG deserves a second chance — let's give it to them — and then keep track of how they use it.

Linda Sue Ashton

About the Montana Kaimin

The Montana Kaimin, a student-run newspaper, derives its name from the Kootenai-Salish word for "written message." Published four times a week, the Kaimin attempts to bring students, faculty and staff of the University of Montana important messages about campus news and events.

We'll do our best to cover all the news, but with ten reporters to cover a campus community of more than 9,000, we're bound to leave someone out. So if you've

got a suggestion for a story or know of something we're missing, or if you just want to talk, call us at 243-6541 or drop by the Kaimin office, Room 206 in the Journalism Building.

Our editorial page is open to everyone, and we welcome all questions, complaints and suggestions. If you feel like bitching or want to plug your favorite cause, write us a letter and drop it off in the office. Letters should be signed, preferably double-spaced and under 200 words.



letter

Thanks MLAC

Editor: First, I'd like to thank Montana Liquid Assets Corp. (MLAC) for providing the necessary \$250 to keep the library open 24 hours a day during finals week last quarter. What I really don't understand is that the university acts as though they're bending over backwards to

provide this service.

Somehow this university finds the money to finance 40 some odd fulltime football scholarships and other assorted athletic scholarships for basketball, track, etc. Don't get me wrong, I'm not knocking intercollegiate athletics. I think athletics are an integral part of personal development. (Although I don't believe in

subsidizing an education for a few while everyone else has to pick up the difference so those few can compete in sports.)

It just seems to me that \$250 is not that selfish a sum to ask for funding a really necessary service that all the 8,000 or so students here (even those of us that haven't perfected the slam dunk or have stone fingers and can't catch a T.D. pass) can take advantage of. What the hell, this is supposed to be an institution of higher learning, so why not put a few bucks into where it's really needed?

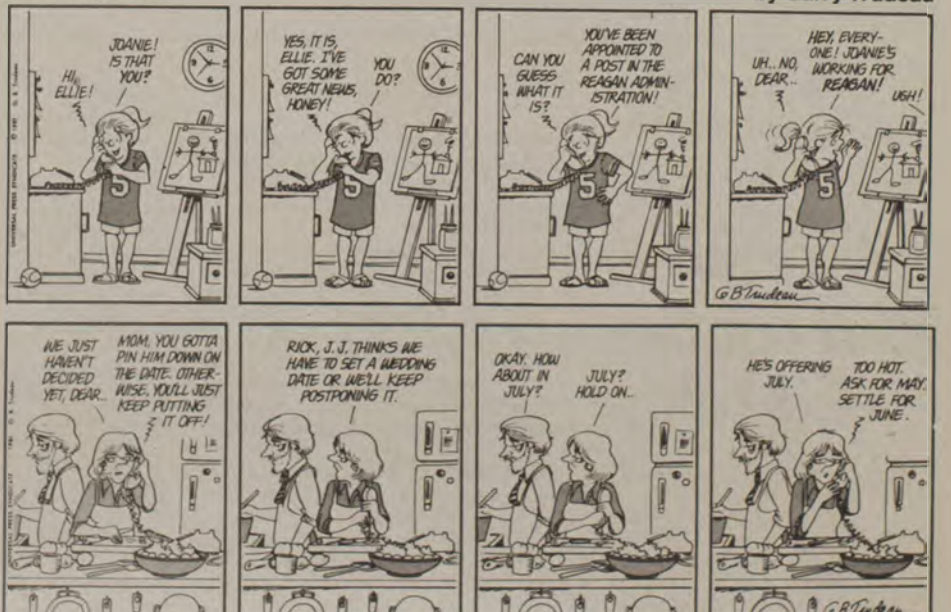
Thanks again for caring, MLAC.

Mike West
senior, chemistry/botany



DOONESBURY

by Garry Trudeau



Help wanted: new directors of SAC and Programming

By HEIDI BENDER
Montana Kaimin Reporter

The process for selecting the new Programming and Student Action Center directors for next year will begin next week, Steve Spaulding announced recently.

Spaulding said that Central Board will be told at its first regular meeting Wednesday night that committees for the selection process will be formed.

From applications submitted to ASUM, the committee will make recommendations for the successors of Programming Director Rick Ryan and SAC Director Jim Weinberg. CB must confirm the recommendations by a two-thirds majority vote.

Spaulding said applications are now being accepted and that he hopes the new directors will be selected by the beginning of next month. They could take office then in mid-May, he said. Although the SAC director is officially supposed to take office by April 30 and the Programming director is supposed to take office by May 16, Spaulding said in practice these deadlines have not

been strictly observed. The new directors will be paid \$250 per month, he said.

Although Spaulding has the power to appoint the new directors, he said he wants to involve as many students as possible in the selection process. For example, CB members, former Programming employees, ASUM Vice President Eric Johnson and Carl Burgdorfer, ASUM business manager, will help in the selection process.

Spaulding said the Programming director should have the ability to work with others, have experience in the music industry, have the ability to choose good coordinators and evenly manage Programming's budget. Programming schedules entertainment such as films, pop concerts and lectures.

According to Spaulding, the willingness to communicate with ASUM officials also is an important qualification for a Programming director. There was "not too much" of that this past year, he said. "David Duke was a good example," he added.

"No one was burning a hole in the carpet" between the ASUM and Programming offices; both sides were at fault, Ryan said. There is a need to improve communication.

Ryan said he hopes his successor will maintain a "well-balanced, high quality series of events" which he said he feels Programming has accomplished this year.

In regard to SAC, Spaulding said that the new director should be able to look at student activism without "singling out one cause." He said Weinberg has done a good job but last year there was a tendency to concentrate on the "anti-nuke" movement.

Weinberg said a SAC director needs to be able to work well with people and must have strong convictions on issues concerning students.

As SAC director, Weinberg said he has learned much about how the university works and how to present educational materials.

Spaulding also noted that a "business sense" is necessary for both director positions.

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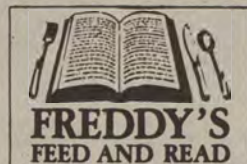
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Greely fears pressure on coal tax

HELENA (AP)—Attorney General Mike Greely said yesterday that while he is confident of the state's legal position on coal taxes, he is concerned that a favorable decision by the U.S. Supreme Court will only increase the pressure in Congress to chop Montana's tax.

And he said he views a congressional fight to lower Montana's tax to be the "most difficult part of the struggle."

Greely made the observations during a news conference at the state Capitol following his return from Washington, D.C., where he presented Montana's defense of its coal severance tax against a challenge by 11 midwestern and southern utilities and four coal mining companies.

The companies were appealing a Montana Supreme Court decision which upheld the constitutionality of the nation's highest tax on coal production. Foes of the tax say it is unconscionably high and places a burden on coal in interstate commerce.

Greely said that Montana's court case has been based on arguments that the question of how high a general excise tax should be is not a legal one but a political and legislative issue.

He said he is concerned that if the Supreme Court rules in Montana's favor, opponents of Montana's tax in Congress will be inclined to say that if the court can't do the job of holding severance taxes in line Congress will have to do it.

Greely said he believes Montana has a "positive position" in Congress as well with arguments that Montana's severance taxes on energy resources compares favorably with the burden of severance taxes on energy resources in other states, including Texas, which opposed Montana before the Supreme Court.

Greely encouraged the Montana Legislature to "be as flexible as possible" in appropriating money for Montana's congressional lobbying effort.

"The higher they can go the better," Greely said.

"We have an awful lot to lose and they shouldn't be penny-pinching" when it comes to spending to defend Montana's position against any congressional attempt to lower this state's 30 percent coal tax, he said.

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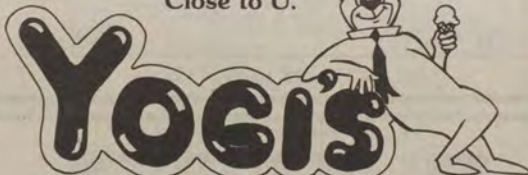
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Directed by GRAHAM BAKER Written by ANDREW BIRKIN
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I-84 benefit to be held Sunday

Headwaters Alliance will raffle an 18-foot tepee to help repay a debt and to interest people in the Montana Legislature's attempts to repeal a law that bans nuclear waste in Montana.

The raffle is part of a Headwater Alliance benefit that will be held at 8 p.m. Sunday at The Forum on Front Street in downtown Missoula.

Headwaters Alliance incurred a debt of \$2,000 while lobbying in Helena this year for the passage of Initiative 84. The initiative prevents most radioactive waste from being disposed of in Montana and was passed by Montana voters in the 1980 general election.

The House of Representatives recently voted to repeal the initiative. But when House Bill 652 was sent to the Senate last Tuesday, it was voted down after being approved on first reading. Instead the Senate decided to let Montana citizens vote whether to repeal the initiative in the next general election on Nov. 3, 1982. The Senate and the House have yet to settle their differences over the bill.

"We'll campaign against that bill until it's killed," Jim Lynch, a

member of Headwaters Alliance, said yesterday. Lynch said he does not want uranium wastes dumped in Montana because it is like sand and can easily be blown by the wind into air and water supplies. The waste makes land "unfit for human habitation," Lynch said.

Headwaters Alliance is a group made up primarily of citizens from western Montana opposed to the use of nuclear power in

Montana. Headwaters Alliance will be looking for volunteers to help prevent the passage of HB 652.

Three bands will at the benefit: Offhand, Surfer Ruth and DA Kids. Admission is \$2 and raffle tickets will be sold for a dollar each.

People can purchase the raffle tickets at The Forum Sunday. Besides a tepee, other prizes, such as a day pass to Snowbowl and t-shirts, will be raffled.

Nicaraguan exiles plan homeland invasion

NEW YORK (AP)—Right-wing Nicaraguan exiles in Honduras, confident of support from some portions of the Honduran Army and awaiting a "green light" from the United States, plan to be ready to invade their homeland in about two months, The New York Times reported yesterday.

Nicaraguan exile leaders asserted that a 600-member "freedom force" stationed in Honduras near the Nicaraguan border soon will be joined by thousands of sympathizers from Guatemala and Miami.

The rebel groups are gambling that their plan to overthrow the 20-month-old Sandinist government will ignite a popular insurrection similar to the one that toppled the regime of Anastasio Somoza in July 1979. They also hope to have direct or covert military support from the governments of Honduras, El Salvador and Guatemala.

Some U.S. State Department officials are known to favor a

policy of first "strangling" the Sandinist government economically and then, in the words of one American diplomat, "financing dissident groups," according to The Times.

But there has been no clear evidence of U.S. support for the Nicaraguan exiles, although a few dozen have been receiving military training in camps run by Cuban exiles outside Miami.

The exiled Nicaraguan Democratic Union said it has not received a reply to a letter sent last December to then-President-elect Ronald Reagan, appealing for U.S. support for an invasion of Nicaragua.

weekend

TODAY

Meetings
UM Days, 7:30 a.m., UC Ballroom and Montana Rooms
Academy of Sciences Meeting, 3 p.m., UC Montana Room
Miscellaneous
Center Course Registration, 11 a.m., UC Lounge
"Meet the Deans" Luncheon, Noon, UC East Gold Oak Room
UM Days Banquet, 6 p.m., UC Ballroom
Academy of Sciences Dinner, 7 p.m., UC East Gold Oak Room

SATURDAY

Lecture
Karen DeCrow, attorney: "Sexist Justice and Affirmative Action," 8 p.m., Music Recital Hall.

Movie
"The Black Stallion," 8 p.m., UC Ballroom. Students 50¢, general admission \$1.

Miscellaneous
UM College Rodeo, 2 p.m. & 7 p.m., Harry Adams Field House. Students \$2.50, general admission \$4.

SUNDAY

Movie
"Winnie the Pooh," 8 p.m., UC Ballroom. Students 50¢, general admission \$1.

Gallery reception
MSU physics department holographs, 7 p.m., UC Lounge.

Lecture
Jim Todd: "Images of Christ in Art," 6 p.m., Wesley House, 1327 Arthur.

Liberty will not descend to a people; a people must raise themselves to liberty; it is a blessing that must be earned before it can be enjoyed.

—Charles Caleb Colton

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8:00 p.m. UCB

classifieds

lost or found

LOST: Brown shoulder bag. Please return, with contents, to UC Info Desk. No questions asked. Desperately need black notebook, especially. 76-4

LOST: One small Opal Earring between Knowles Hall & Turner Hall. Great sentimental value. Call 243-4955 for reward. 76-4

personals

Want to be a Catholic Priest? Sister? Ages 20-50? Contact Father Nigro, Gonzaga University, Spokane, 99258. 76-1

CAROUSEL OF COLLECTIBLES. Antique Show and Sale, home-style food, concessions, April 11-12, Sat. 10-8 pm, Sun. noon-5 pm, Big Sky High, admission \$1.50, donations to benefit Fort Missoula Historical Museum. 76-2

HAPPY BIRTHDAY, Mary, from the girls on 43rd Street. 76-1

HAPPY BIRTHDAY, Sugar Shorts, from Hot Momma. 76-1

JOIN FAT LIBERATION, lose weight and keep it off. Meets Tuesdays, 3-5 p.m. and Thursdays, 3-4 p.m. for the quarter at CSD — Lodge. Starts Tuesday, April 14. Free, but enrollment limited. Phone 243-4711. 76-6

OPERA IS FOR EVERYONE! April 7. 75-2

BYE BYE Amanda. I'll miss you. Think of me. Panama Red. 75-2

JUST LIKE ROMEO AND JULIET! 74-4

DON'T FORGET THE ROCK and ROLL Extravaganza Friday night in Lolo! Tickets available at Eli's, the Forum, or at the door. 74-3

PASSION, PARRIES, POISON! ROMEO AND JULIET. APRIL 7. 74-4

JOIN THE STRESS MANAGEMENT group and learn how to relax and become more efficient. Starts Wed., April 15, 3-5 p.m. for six weeks. Sign up at C.S.D.—Lodge, phone 243-4711. Free, but enrollment limited. 74-6

SEE TRUE LOVE triumph over HATE! Western Opera Theater's ROMEO AND JULIET. TUESDAY, APRIL 7, WILMA. 74-3

PARENT EFFECTIVENESS TRAINING or P.E.T. is a great way to learn better ways to communicate and resolve conflicts with your children, your students, or other human beings. Starts April 20 for 8 wks. Monday evenings, 7:30-10:30, at the CSD—Lodge. \$20 charge for text and materials. Taught by Helen Watkins, phone 243-4711. 74-6

PLUG INTO OPERA! An ELECTRIFYING EXPERIENCE. 74-4

LUPINE ENTERTAINMENT presents a Rock and Roll Extravaganza. Featuring "The Time" plus ALL THE BEER YOU CAN DRINK! Friday, April 3rd, Lolo Community Center. Beer flows at 8:00. Music starts at 9:00. Tickets available at Eli's, the Forum, or at the door. 74-3

"THE TIME" and ALL THE BEER YOU CAN DRINK Friday. Tickets available at Eli's, the Forum, or at the door. 74-3

help wanted

OVERSEAS JOBS — Summer/year round. Europe, S. Amer., Australia, Asia. All fields. \$500-\$1200 monthly. Sightseeing. Free info. Write IJC, Box 52-MT2, Corona Del Mar, CA 92625. 76-7

BUSINESS/LIBERAL ARTS STUDENTS: Osoo Drug Summer Internships available. Informational meeting held Tuesday, Apr. 7 at 7 p.m. in Bus. Adm. 112. Opportunities, description of program, etc., will be discussed. Applications will be completed at this time. Sign up for interviews at meeting. Interviews will be held Wed., Apr. 8. Questions? Call Co-op Ed, 2615 or Bus. Mgmt., 2273. 76-1

TEACHERS WANTED: Elementary and secondary. West and other states. \$15 Registration Fee which is refundable. Phone (505) 877-7802. Southwest Teachers' Agency, Box 4337, Alb. NM 87196. 76-7

WORK STUDY teachers aides, \$3.35 pr/hr. ASUM Day Care. 743-5751. 76-2

WORK STUDY POSITION: Missoula Crisis Center is looking for a student available morning hours, vehicle needed. \$3.55/hr. Call 543-4555 between noon and 6 p.m. 76-6

WORK-STUDY POSITION 12 hrs./wk. Typing, receptionist duties. Information and public relations, filing, newspaper clipping. \$3.48/hr. Good typing skills (at least 50 wpm). Call Environmental Studies, 6273, Karen, 11 a.m. to 3 p.m. 75-3

WORK STUDY secretary needed. 15 hrs. week for spring quarter and 30-40 hrs./wk. through the summer. Inquire at the Upward Bound office, 740 Eddy, 243-5032. Ask for Jon. 74-7

GUIDES NEEDED Summer 1981. Qualifications: fluency in German and/or French, excellent driving record, enjoy public, be free to travel. Interviews for interested persons will be conducted April 3rd, 1981. For interview appointment please contact Kris Robey, Liberal Arts, Rm. 314. 74-3

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Ex-president of NOW to speak

Karen DeCrow, past president of the National Organization of Women will be speaking at the University of Montana Music Recital Hall Saturday at 8 p.m.

DeCrow, an attorney from Syracuse, N.Y., will speak about gender-free law, affirmative action, and how the Reagan administration will affect feminism. The title of the lecture is "Affirmative Action and Sexism in the Law."

DeCrow is a consultant in affirmative action, sexism in the law and images of women and men in the media. She has taught courses on women and the law and has traveled internationally to study the comparative roles and status of men and women.

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Budget . . .

Cont. from p. 1

But whether the budget will be cut when it is debated on the floor, or just threatened as it has been throughout the process, is uncertain.

One member of the subcommittee, Sen. Judy Jacobson, D-Butte, said she has heard "all kinds of rumors" about cutting money from the university

system budget. "But you saw what happened today — nothing," she said.

The university system is the likely target for cuts because it was given the largest increase in funding of any state agency. In addition, concern over state spending and the cost of Republican-sponsored tax cuts may lead to cuts in the university budget. Gov. Ted Schwinden has also

said he would like an additional \$2.2 million added to the budget to fund institutions.

The money has to come from somewhere, and university officials fear it will come out of their budget. So far their fears have been unfounded.

"Of course that doesn't mean we'll stop lobbying — or worrying," said John Richardson, commissioner of higher education.

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Death penalty . . .

Cont. from p. 1

penalty "is on the books," and "is the will of the people." Forsyth said there will be critics of the death penalty in a liberal academic environment, but in the real world, people want it. Without the death penalty, Forsyth said "you can imagine what kind of zoo we could have."

Richard Vandiver, chairman of the UM sociology department

and a criminologist, spoke against the death penalty, saying that there is no evidence to show that the death penalty acts as a deterrent.

He also said research shows that people's fear of crime is heightened rather than diminished by having the death penalty.

John Watkins, UM professor of psychology, said that humans have a need for revenge and to see

that good triumphs over bad. For that reason, some people should have the right to die, he said, citing as an example Gary Gilmore. Although Watkins agreed with Vandiver that the death penalty is an ineffective deterrent, he said, that "when a human's existence has become non-meaningful, I see no reason why he should be kept alive." Watkins, who works with convicted murderers at the Montana State Prison in Deer Lodge, said a point arrives when the person becomes a grave menace to others.

Ann German, a former Lincoln County defense attorney who is teaching UM law students to work with juvenile delinquents, said she is opposed to the death penalty. She said the FBI has stated that John Hinckley Jr., the man accused of attempting to assassinate President Ronald Reagan, was motivated by a need to kill himself.

Weather or Not

A grisly veil of snow and blood covered the stinking corpse, like a spilled peppermint soda. Les pulled down the brim of his fedora as a funereal wind swirled out of the Hellgate.

"Better take some pictures, Dorsey, before the press gets here. Forget the color."

"Right, boss." Dorsey unfolded the instructions from the Tri-X package. "Let's see. Frequent rain or snow showers, highs near 50 and a low of 25. Better use f/4 at 125th of a second."

Dag's big lips drooped like a basset hound's. His sad eyes surveyed ebony hair sprawled on

the dirt, upturned carmine lips exposing the tiny slot between her top front teeth, a torn, sanguine blazer still smartly drawn down around her tight waist.

He stabbed a tear from his cheek. "Goddamnit, Les," he whispered. "She was so beautiful. Why? Why would anyone want to pitchfork her?"

"You stupid Scandinavian orangeman. Because she was on the sexual Chamber of Commerce. Now it's finished. Shut up and start looking for clues."

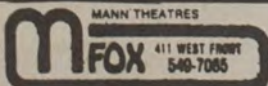
A little pile of dirt rubbed against her thigh as Dag slid down into the ditch.

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entertainment

New and improved new wave: Ultravox and U2

By DAVID STEVENS
Montana Kaimin Fine Arts Editor

It seems apparent that the new wave/punk phenomenon is having a definite effect on mainstream rock 'n' roll. Many of the original big names in the punk rock movement have become major stars in the traditional sense; I never could have imagined the day that Deborah Harry of Blondie would appear as a guest on the "Muppet Show."

The images of the major personalities have changed and so has the music. It has become hard to distinguish new wave bands from non-new wave bands. The new wave bands have moved closer to the middle of the road in an effort to gain mass and commercial acceptance. At the same time it has become artistically and commercially advantageous for established rock acts to affect

time period logically should have been the most opportune moment for "protest" music of that nature. It was not, though, perhaps because everybody was writing "protest" music.

The music faded away. The bands and band members slipped into obscurity, with the exception of Lou Reed. Lou Reed has continued to grow as an artist and has created some decent music, although he is credited with recording possibly the worst album in history — "Metal Machine Music."

After a three-to-four year period of dormancy, punk emerged, first in England, as a manifestation of the problems and frustrations of the youth of the British working class, and then on the U.S. East Coast as the antithesis of disco.

The music, generally, was crude, simplistic rock 'n' roll. The message was simple: the present isn't too hot, the future looks worse, so why should we care about anything. The bands and band members were wild and often short-lived. Some, as in the case of Sid Vicious of the Sex Pistols, burned out even faster than some of the more notorious 60s rock stars.

For most, punk was too punk; it is hard to draw many fans when a prerequisite to enjoying the music is having a safety pin piercing your cheek.

The groups that survived those initial years, went on and expanded their sound. Blondie became more disco and pop-oriented. The Clash fattened their lean sound with the addition of horns. The Talking Heads gravitated towards African rhythm and synthesizers. The Ramones hooked up with the producer Phil Spector. All of a sudden, formerly "decadent" bands were becoming respectable.

Others, such as Elvis Costello and Gary Numan, who really deny categorization, also began to rise in prominence. The music that is commonly referred to as "new wave" was beginning to take form.

The music is often as manic and uninhibited as punk, but it is less constricted. New wave can be, and frequently is, dance music; and in light of the fact that disco is dead, it may become the dominant dance music. Lyri-

cally, the music is more positive. Formerly, lyrics dealing with certain subjects such as romantic love were frowned upon. Punk snobbery?



Currently the "hip" items in new wave are the B52s, Devo and the quickly developing Los Angeles punk scene. Unfortunately the L.A. punk scene has taken an ugly and violent turn; reports have it that there is nothing that quite compares with the experience of attending a Black Flag concert, with the possible exception of viewing the movie "Midnight Express," in Turkey, while you're stoned.

Two groups that are doing something new and innovative within the framework of new wave are Ultravox and U2. Oddly enough they have not received much recognition. Evidently, it must be hard to get anywhere without wearing a flower pot on your head.

Ultravox has been around for about four years and is mod-

erately popular in its native England. The group pioneered the minimalist approach to rock music later emulated by Gary Numan. Its style is heavily dependent on the synthesizer.

Ultravox's influences vary considerably. There are elements of classical music and there are examples of crude rock 'n' roll, but Ultravox is mainly indebted to the now defunct British art-rock scene.

The music is at times very melodic; for awhile it looked like melody might go the way of the hula-hoop. It is nice to see melody return. Lyrically, the music deals with the usual problems of living in a post-industrial society — alienation, androgyny and general disorientation.

Ultravox's latest album, "Vienna," is a distinct departure from their earlier works. Rhythmically the album is more in the category of straight rock 'n' roll. It lacks the perky beat that has become the signature of new wave. Because of the use of synthesizers, "Vienna" is almost symphonic in its impact; the music is much longer and flowing than Ultravox's earlier albums.

Ultravox's earlier recordings are capsulized on the album "Three into One." The collection is great. It contains such classics as "ROckwrok" and "My Sex." These songs enjoyed a good deal of popularity in England. The music generally is more manic

than "Vienna" and consequently the music comes across as more spontaneous and original.

Although the two albums vary considerably, I would encourage anyone that likes such diverse artists as Yes, David Bowie, The Police and the Cars to consider buying one of the two albums. Almost anyone can find something that they would like.

U2 is a dynamic new group from Ireland. Who could help but love an Irish new wave band? The group's influences are diverse. U2 sounds a little like the Ventures, a lot like The Who, and in some respects like the Byrds and the now disbanded cult group Television. Its new and only album,



"Boy," is a solid, coherent work that ultimately could attract a lot of commercial attention.

Ultravox and U2 could be major groups in the future — their approach to new wave is considerably more palatable than, say, the Plasmatics.

Townshend shows punk empathy

By SCOTT DAVIDSON
Montana Kaimin Reviewer

Face Dances The Who

Face Dances is a surprisingly inconsistent album in which the major obsession is inconsistency. On the one hand, Pete Townshend shows great respect and sympathy for the passionate outrage of punk and new wave music. He understands what it is like to be standing on the outside, looking in.

The opening song on side two, "How Can You Do It Alone," is a good example of this understanding. Townshend finds himself in a news store, next to a kid "stuffing girlie magazines down into his jeans." The woman

mind the store asks Townshend to call the police. He doesn't and the kid escapes.

Last year's solo album, *Empty Glass*, spent a lot of time criticizing the self-righteous tendencies



of new wave. In "Jools and Jim," he argues, "Anyone can have an opinion. Anyone can join in and jump. Anyone can pay, or just stay away. Anyone can crash and thump."

Townshend is amazed at the youthful arrogance of the punks. He's offended by the charge that he's too old and too out of touch to understand what it's like to be young. He's amused by the tendency of punks to make a major issue out of nothing. As he says in "Another Tricky Day": "This is no social crisis. This is you having fun."

Townshend's criticism is simple. Many of the punk and new wave bands take themselves too seriously and don't take their music seriously enough. When that happens, self-righteousness can't be far behind.

The best thing about *Face Dances* is, that despite first impressions, it's a group effort. Townshend's writing is strong, but downplayed. The meditative, intensely private side is held in check. The influence of Meher Baba, Townshend's spiritual

master, so obvious on *Empty Glass*, concedes to group influences.

The rest of the group has its moments. On drums, Kenny Jones does all he can to fill Keith Moon's shoes. He thunders when the occasion demands, then backs off to show amazing control. Like any good rock 'n' roll drummer, Jones never overwhelms the ensemble sound.

John Entwistle maintains his customary low, low profile. His bass work is competent and inventive. Of the two songs that he contributes to the album, "You" succeeds despite the overdone subject matter (after all, how many more variations can there be on the theme of the fatally seductive "devil" woman?) "The Quiet One," unfortunately, has nothing to redeem its trite, self-pitying, diaphanous romantic posture.

Face Dances has much to recommend it. "You Better You Bet," is a rocker straight out of the *Who's Next* mold. "Did You Steal My Money" pokes lighthearted fun at all those outsiders ready to take a celebrity for all they can. "How Can You Do It Alone" states the album's underlying theme. It recognizes the difficulty of finding significance or happiness in a country where half the citizens can barely make ends meet, and the other half spends winters in Monte Carlo. It also offers a suggestion of hope in the act of giving in, confessing the need for other people.

As long as Townshend can sustain the conviction and momentum displayed on his last two albums, The Who are definitely alive. Whether or not they are well is a question best left for them to answer. In any case, the kids are all right.

Brooks turns commercial

By MIKE DENNISON
Montana Kaimin Senior Editor

Take a look at the cover of Chicago blues guitarist Lonnie Brooks' first album, "Bayou Lightning":

Brooks' machine-gun stance with guitar in hand, a jagged burst of lightning striking his guitar neck, Brooks grimacing almost in awe of the crackling energy, all silhouetted against a bayou sunset.

The effect is ominous, to say the least, and the album's music reflects it: sweaty, seamy, raw and powerful.

Now pick up a copy of "Turn on the Night," Brooks' latest release on Alligator Records, the small Chicago label specializing in blues artists.

Brooks has shed his dog-eared jean jacket for a beige sport jacket and nylon shirt, and Lonnie smiles at his guitar neck sweep-

ing a star-studded sky, backdropped by high rises and big-city lights.

No, Brooks hasn't completely sold his soul to commercialism — but "Turn on the Night" is a wallet's throw away from the gut-level blues on "Bayou," moving into more elaborate production and contemporary topics appealing to the mediaized listener.

"Night" is bound to grow on any blues fan, as Brooks peppers each side with spicy blues and rhythm-blues-influenced rock licks. Yet those thirsting for a shot of swarthy blues will take this record off the turntable feeling parched.

Brooks occasionally surfaces with funky, bluesy cuts that portray his strength as an artist, like "Inflation" or "Mother Nature," but too often he comes off sounding like a slightly professionalized version of the Blues Brothers: unimaginative

horn rhythms, token guitar solos and rough-hewed vocals.

Brooks had mastered a style on his first release, and moving into a more marketable realm requires the same forging of style to emerge from the transformation with memorable stuff. He just doesn't pull it off, although he tries hard and comes up not empty-handed, but with snappy music a guitar fret above the usual watered-down rock that studios are inclined to push.

One hopes he will retreat to his bayou roots, a glimmer of which is seen in "Zydeco," where Brooks plays zippy country-gumbo guitar licks fronted by tales of Jambalaya rousting in Louisiana.

Making money is every man's right, but ripping off honest blues is a privilege — both to listen to and play. That privilege is resurrected on "Bayou," but misses here. Too bad.

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reviews

Polanski fails to portray depth of Hardy's 'Tess'

By GREG GADBERRY
Montana Kaimin Reviewer

"Tess": A Franco-British Co. production, released by Columbia Pictures. Rated PG. Directed and produced by Roman Polanski. Starring Natassia Kinski, Peter Firth,

John Collin and Tony Church. Cinematography by Geoffrey Unsworth and Ghislain Cloquet.

In his 1891 novel, "Tess of the D'Urbervilles," author Thomas Hardy spins a poetic but disturbing tale of life in rural England. It is the story of a young woman whose intelligence and emotions clash with the mores of the class worshipping, male-dominated society of Queen Victoria. This clash, coupled with the actions of men who love and use her, leads to her destruction.

"Tess" — Roman Polanski's film version of Hardy's novel — captures much of Hardy's poetic vision, but few of his lead characters' troubling emotions.

Much of the problem comes from Natassia Kinski, who plays Tess. Instead of portraying Hardy's deep and introspective heroine, Kinski makes Tess little more than a mobile stage flat. Kinski's Tess is a bruised

Barbie doll who takes each blow aimed at her with a shrug or whimper. This lack of viable emotions in the film's main character leaves this otherwise beautiful picture with a distinctive flaw.

Kinski's inability to play a three-dimensional character causes the film's other actors — particularly Peter Firth and Leigh Lawson — to lead her through the film.

Now the good news: cinematographers Geoffrey Unsworth and Ghislain Cloquet have created a film that is rich with color and texture. Coupled with Polanski's unique eye, the picture flows without a hitch... except for Kinski.

Thus Polanski has managed to take about one-half of Hardy's novel, and put it beautifully on the screen.

The other half — the emotional Tess — is sadly absent.

Consumer Corner

This new weekly column is designed to make people aware of some of the entertainment options available in Missoula. Late night movies, free concerts and recitals are just a few examples of Missoula's entertainment bargains that often go unrecognized.

Generally, the best bargains are the late night film series that three of Missoula's local theaters offer. The movies are often classics or cult favorites — films that don't have much mass appeal, but are often excellent. They are usually a few bucks cheaper than regular movies.

The first rule of movie-going is to avoid first run shows. They are usually expensive with long lines, and their quality is dubious. Unless you have a lot of money, don't go to any first run flicks this weekend; wait until Tuesday night when the Mann/Fox Theaters offer movies for a dollar.

This week's consumer choice is "The Black Stallion," produced by Francis Ford Coppola. It is an excellent film with great cinematography. Coppola has succeeded by borrowing a simple children's story and, without ruining the innocence, he has turned it into a haunting, evocative film. It is scheduled for tomorrow at 8 p.m. in the University Center Ballroom. The cost to students is 50 cents; non-students pay \$1. Go early to avoid lines.

This week's dead turd is the wonderful group at the Benchmark. They are called Freshwood. Any group that calls itself something like that could easily be the name for a disposable douche for outdoor enthusiasts should be avoided.



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'Dogs of War' is real dog

By GREG GADBERRY
Montana Kaimin Reviewer

THE DOGS OF WAR: Released by United Artists, rated "R." Directed by John Irvine. Starring Christopher Walken.

Gone are the days when American war pictures were merely examples of patriotic excess. Today, it is unfashionable to portray soldiers as anything but drug-gobbling sadists, and war as anything but gory, technicolor hell. Cynicism and emotional realism are key words in today's directing.

At the outset, John Irvine's "The Dogs of War" seemed to fall neatly into the war-as-cynicism category. It is based on Fredrick Forsyth's popular novel, which while not artistic, delves well into the odd world of war for hire. The film stars Christopher Walken,

whose portrayal of a suicidal soldier in "The Deer Hunter" won him considerable praise. His new film should work ... but it doesn't.

Besides hosting an air of nihilistic detachment, "The Dogs of War" has little, if anything, to offer.

Briefly, the film concerns the exploits of Shannon (Christopher Walken), a stony-faced mercenary hired for dubious duty by a mining concern. The miners want Shannon to overthrow an Idi Amin-type despot whose East African country is literally floating on platinum. The miners want Shannon to replace the despot with a puppet president who will offer them mining rights.

Such a story is ripe with possible areas of exploration. Irvine could have explored the evils of capitalism, the instability of modern Africa, even the sickness

of war, considering the wide boundaries of the film. But he does none of this.

And action — the bloody kind that has saved so many war films — also is lacking in "The Dogs of War." The battle scenes are placed mostly near the movie's end, probably to wake up the audience, which has slumbered through most of the rest of the film.

Irvine does not allow for the development of Shannon, whom he has made the focus of the work. We learn little about him besides that he hardly smiles, that he leaves his TV set on full-time and that he keeps a loaded pistol in the refrigerator.

"The Dogs of War" lacks just about everything — a believable plot, good acting, well-developed characters — that it needs to make watching it even bearable. In fact, all it leaves the audience with is loose ends.

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"Romeo and Juliet," as written by Charles Gounod, is based on the classic written by William Shakespeare.

Shakespeare wrote for the masses, and with that spirit in mind, Western Opera Theatre has hit the road in its attempt to bring opera to the general populace. Over one million people have viewed Western Opera productions since its inception 15 years ago.

The production will be performed in English.

Western Opera Theatre's stage director is Richard Pearlman. He has received the majority of his training in Italy under the direction of the noted producer/director Franco Zeffirelli. Zeffirelli directed the movie version of "Romeo and Juliet."

Tickets are available at the University Center Box Office. Ticket prices are \$8.50, \$7.00 and \$5.50 for general admission, and \$4.50 for students and senior citizens. For more information call 243-4385.



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- (2) Charged items require original sales slip for return.
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sports

Rodeo returns to field house

Nearly 50 truckloads of dirt are being spread across the floor of Harry Adams Field House today in preparation for the rodeo taking place there Saturday and Sunday.

Eight to 10 inches of soil will cover a tarp and 575 sheets of half-inch thick plywood already down on the floor of Dahlberg Arena.

And at 2 p.m. Saturday afternoon, cowboys and cowgirls from all over Montana will hit the chutes with their stock and begin another flurry of National Intercollegiate Rodeo Association action.

After the Saturday matinee, the crowd will be cleared out for the main performances. By 7 p.m., the joint will be rocking again.

The finals will begin on Sunday starting at 2 p.m.

Matinee tickets are all general

admission and cost \$2.50. For the Saturday evening and Sunday afternoon shows, tickets will cost \$4 for non-students, \$2.50 for students and \$12 for families.

Eight Montana teams and one Wyoming team will be participating in the competition. They are: Northwest Community College (Powell, Wyo.), University of Montana, Montana State University, Miles City Community College, Western Montana College, Eastern Montana College, Northern Montana College, Helena Vocational Technical Center and Dawson Community College.

According to UM Rodeo Club Advisor Bill Brown, Dawson should be the strongest of the bunch. In Region I standings this year, Dawson is far ahead of its nearest competition and has some of Montana's top collegiate

performers.

Brown said he feels that Dawson is definitely the team to beat in the men's competition, but UMs women's team could do very well.

He said the women have some good performers in Shelli Renaker, specialist in goat tying and breakaway roping, the Warburton sisters, Staci and Lisa, in breakaway roping and team roping, and Luanne Ardisson, in breakaway roping, goat tying and barrel racing.

Other members of the women's team are Joni Lueck (goat tying), Merile Glass (barrel racing) and Mary Ann Nicholas (barrel racing and breakaway roping).

Looking down the list of the competitors, Brown said, "I think our women could win this thing."

The men's team has eight members for the six men's events — bareback bronc riding, saddle bronc riding, bull riding, calf roping, steer wrestling and team roping.

The team is headed by UM Rodeo Club President John Fredericks and bull riding specialist Kevin Gray. Also on the team are Scott Hagel, bareback; Mike Scott, bareback; Mike Pasek, bulls; Randy Kuiper, saddle broncs and bulls; Randy Ahrens, saddle broncs, and Pat Holt, saddle broncs.



(Graphic by Scott Williamson.)

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